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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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SPECIAL ANNOUNCEMENT.

With this issue the "American Art News" will, as usual, during the Summer, appear MONTHLY until Saturday, October 14th, when the weekly issues will be resumed.

The regular Summer MONTHLY issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

A NOTABLE JUNE NUMBER.

Our first summer monthly issue is notable for the number and importance of happenings in the art world of Europe and America since our last weekly issue May 13, which it records. Never before have art activities in the United States been prolonged into June as this year, while in Paris, London and Amsterdam, there have been numerous art auctions of supreme importance—and a variety of other happenings.

As a rule and in ordinary years, there is little to record and report in the art world of this country after the middle of May, but all precedent has been this year set at naught.

So much has occurred that cannot well go unrecorded that our columns are un-

duly crowded, and much matter of interest has had to be condensed that would as in other years have been treated at more length.

Those of our readers and patrons in this country and abroad who have not been able to closely follow the many happenings of interest, during the past five weeks will, we trust, find that a perusal of this issue will make them *au courant* of all that is worthy of note in the art world. Our next summer number will be published July 15.

OBITUARY.

Frederick P. Vinton.

Frederick Porter Vinton, one of the strongest of American portraitists, died at his home in Boston, May 19. He was born in Bangor, Me. in 1846, and began his art studies in Paris in 1874, afterwards visiting Munich, where he studied in the Academy under Manger and Dietz. Returning to Paris, he entered the atelier of Jean Paul Laurens and later exhibited his "Nue Bohémienne" in the Paris Salon, and received honorable mention. In 1879 he returned to Boston and devoted his time to portrait painting. Among his distinguished subjects were Wendell Phillips, Charles Francis Adams, Lord Playfair, Senator George R. Hoar, Judge Choate and Bishop Lawrence. He was a member of the Society of American Artists, and in 1891 was chosen an Academician.

Constant Mayer.

Announcement is made by the Academy of Design of the recent death, in Paris, of Constant Mayer, an Associate. The artist was born in France in 1831, was graduated from the Ecole des Beaux Arts and came to this city in 1857, where he became an American citizen. One of his best known works, "Maïd Muller," was purchased by Mr. Charles H. Keep of Philadelphia. Among other popular examples are "Street Melodies" and "Love's Melancholy." He also painted portraits of several distinguished men, including Generals Sheridan and Grant. He returned to Paris to live some years ago.

L. G. Sellstedt.

Lars Gustaf Sellstedt died at his home in Buffalo, N. Y., June 4, aged 92 years. He was born in Sweden and came to this country when a boy. He was one of the founders of the Buffalo Fine Arts Academy and an associate of the Academy. Several of his works are in the Albright Art Gallery. He painted portraits of Grover Cleveland and other prominent men.

Spencer Fuller.

Spencer Fuller, eldest son of the late George Fuller, and a pupil of his distinguished father, died at his residence at Deerfield, Mass., in late May. Although a landscape painter of ability, his work is not known as it should be to American art lovers. Some examples, shown last winter and in a summer exhibition now on in the Macbeth Gallery, revealed the painter as a most skilled artist, possessed of rare sympathy with the tenderer moods of Nature.

Mme. Claude Monet.

Mme. Claude Monet, wife of the noted painter, died at Giverny, France, May 19. Her first husband was M. Hoschede, also an artist of note, and a daughter by this marriage is the wife of M. Monet's eldest son. Another daughter married Theodore Butler, an American painter.

METROPOLITAN MUSEUM.

The recent Bulletin of the Museum shows a varied and extensive list of new acquisitions, including paintings, sculpture, classical antiquities, textiles and costumes, all of which will be on view during the Summer. Among the new paintings is "Judith with the Head of Holofernes," by Lucas Cranach, purchased at the late Hoe sale, which has been restored and is hung in Gallery 34, where two other portraits attributed to Cranach, "An Electoral Duke of Saxony," and "A Madonna and Child" are placed. "Christ in the Desert," by Moretto da Brescia, 1498-1554, is another portrait acquired by purchase, as is that of Professor Emerson by Franz von Lenbach, painted in Munich in 1894 and bought out of the Wolfe fund. In sculptures are "La Jeunesse," by Herbert Adams and a marble statue of Clytie by W. H. Ronchart, a gift from Mr. and Mrs. W. H. Herriman.

To the loan collection of Chinese porcelains, by Mr. J. Pierpont Morgan, have been added ten new cases, and the lot now numbers 1,796 pieces.

The Museum has recently acquired from London a good example of Botticelli's "Scene from the Life of St. Zenobius," from the Sir William Abdy collection, sold at Christie's and a panel by Perugino from the collection of Mr. Frederick A. White. This panel is one of a set of five depicting "The Resurrection" and cost the Museum \$25,000. The remaining four panels are owned by Mr. Martin A. Ryerson of Chicago.

Six drawings each from the American and British schools, and several from the German, French and Italian, have been purchased and are shown in the new gallery of drawings.

Early Americans at Ehrich's.

Forty-three examples of early American painters are on exhibition at the Ehrich Galleries, No. 463 Fifth Ave., through the Summer months, and the display is commended to art-loving stay-at-homes and visitors, as it contains some rare and choice works, and gives a comprehensive and excellent idea of the early art of the country.

The most interesting, as they are the rarest pictures shown, are six illustrative of scenes from Irving's "Knickerbocker History of New York," by the almost forgotten John Quidor, a talented artist, born in 1800, but whose career was an unfortunate struggle with poverty. He made only a scant living for years by painting landscapes and figures on the old buses and fire engines of the city. Quidor was really a caricaturist and his "Peter Stuyvesant and Antony the Trumpeter," is worthy of Gavarni. The large canvas, "Stuyvesant Watching Dancers at the Battery," has good composition, and if cleaned, would doubtless disclose fine color and air.

There are three examples of Copley, all of his late American period and two Mr. and Mrs. Thomas Dongan exceptionally good, and characteristically stiff and hard. The three examples of Gilbert Stuart are two of the familiar Washington replicas, and the only fair presentment of Samuel Williams. Of the five Sullys the Miss Susan Campbell belongs to the typically "Sweet" period, the Judge Gross is strong and the "Mrs. Ames" has rich color quality, but is not typical. The Benjamin West is the well known and typical "Death of Gen. Wolfe," the Trumbull the small Head of Washington and the Rembrandt, Peales' the "Porthole," bust of Washington, and the other typical bust presentment of Washington. From John Neagle's talented brush are shown the strong and fine "Junius Brutus Booth as Iago," a charming group of bust portraits, "The Four Sons of Isaac Dixon," and a strong copy of a photograph of Washington Irving. There is a surprisingly good flower piece by William S. Mount, and a good "Autumn Landscape," by Thomas Cole. Fair to good characteristic examples of William Dunlap, John Wesley Jarvis, Chester Harding, Frederick Fink, and others.

CORRESPONDENCE.

Arts Federation Convention.

American Art News,

Dear Sir:

As I have seen practically no reference to the Convention of the National Federation of Arts held in Washington May 16, 17, and 18 in the newspapers I write hoping to bring out some discussion of the usefulness of the federation. Although I attended the Convention, and as a Delegate, I was unable to arrive at a satisfactory conclusion, in my own mind, as to what it was all about, and neither was I able to elicit any expression of opinion from the numerous delegates from the worthy art institutions belonging to the Federation, beyond the general statement that "It is a good thing—push it along."

I understood that about eighty of the chapters of the Federation were represented by one or more delegates, mostly women. Beyond a few distinguished members of the profession, artists were conspicuous by their absence. The character of the audience, which assembled twice daily in the Red Room on the ground floor of the Willard Hotel was that of a convention of lady school teachers and I am inclined to think that, in effect, these held the majority.

The weather was extremely hot, which detracted from the enthusiasm of the meetings, but had no effect upon their weary length. There were six sessions of the convention, with from three to four papers delivered at each session, or a total of about twenty papers on unrelated subjects, read in three days. These papers did not appear to have been chosen with regard to their suitability or timeliness and if I remember rightly only two of the speakers were sufficiently interested themselves to speak extemporaneously or to memorize their speeches.

While some of the papers were good they were, with few exceptions, on academic subjects, were too numerous, too long, and badly read, and each session was so full that practically no time was allowed for general discussion of the policy of the federation, although it was understood that the audience was anxious to hear more about the practical utility of the alliance.

A financial report placed the cost of printing and mailing "Arts and Progress", the official organ of the Federation at about \$6,000 a year. This report was accepted without discussion, nor was the character of the publication discussed. The sum of \$3,500 was asked for and subscribed to insure an expected deficit for the ensuing year without discussion of the advisability of continuing the departments of work which cause the deficit.

The scheme of travelling art exhibitions was treated of in a paper read by the assistant secretary at the first session. Those fortunate in occupying the front rows only were able to hear above the din of the street noises (incidentally the acoustic properties of the Red Room are nil). These exhibitions appear to be the most practical thing accomplished by the Federation, and on this subject delegates were eager for information.

Criticism of existing institutions, public sculpture, architecture, paintings and interior decoration, as presented in the papers read, was all of the destructive variety, and this was unfortunately played up to the full by the Washington papers which gave such headlines as these: "Modern Sculpture Hideous"—"Washington homes hideous"—etc., the statements backed up by the names of the speakers.

One curious feature of the Convention was that seemingly no effort was made to get any notice of its meetings in the public press and that even in Washington the Star and Post were the only papers which even noticed its proceedings.

The Federation, I am told, aims at censorship of art in America. Are we ready for such censorship and will the best results come through this administration?

Helen W. Henderson.

Philadelphia, Pa., June 12, 1911.

CITY CLUB EXHIBIT.

Following a series of successful exhibitions during the winter and spring, the City Club of 55 West 44 St. is now showing a group of water colors and pastels which includes excellent examples of the work of some of our best known artists. They number such names as Gifford Beal, W. Gedney Bunce, Edward Dufner, Albert Groll, Birge Harrison, W. Granville Smith, Charlotte Coman, Winslow Homer, Henry Keller, Eduard Potthart, Henry W. Ranger, Ivan G. Olinsky, etc.